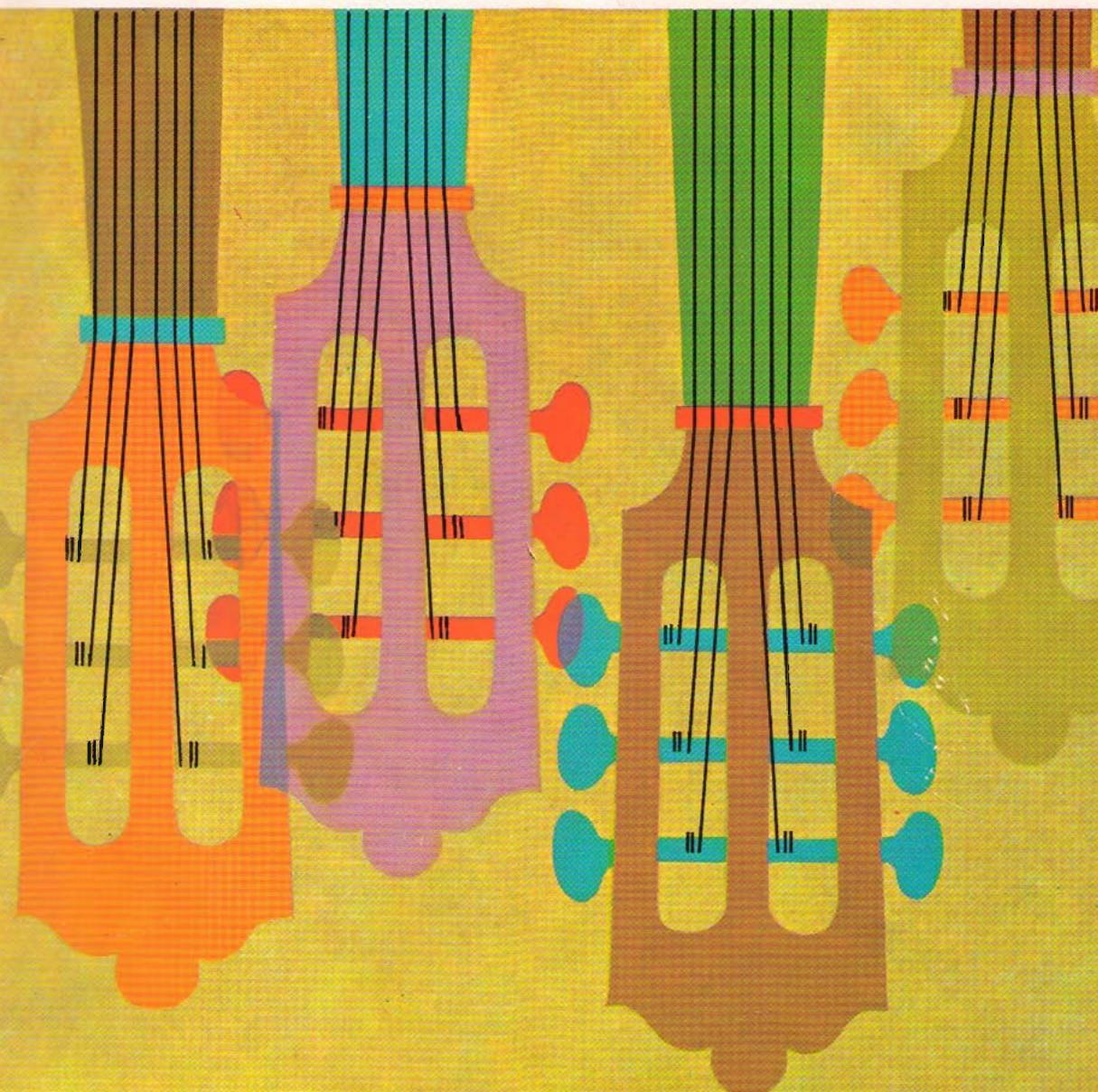


700 YEARS OF MUSIC FOR THE CLASSIC GUITAR

Selected, Arranged and Transcribed by Albert Valdes Blain



COME WITH ME, MY GISELLE · Adam de la Halle
SIX LUTE PIECES OF THE RENAISSANCE · Anon.

Andante · Allegro · Allegretto · Moderato · Moderato · Allegro

AN UNNAMED PIECE · PAVANE · John Dowland · ROMANCE FOR GUITAR · Anon.

PRELUDE FOR LUTE · ALLEMANDE · SARABANDE · BOURREE · Johann S. Bach

GAVOTTE · Alessandro Scarlatti · SCHERZO · Mauro Giuliani

ANDANTINO · VARIATIONS ON A FRENCH THEME · Fernando Sor

LAGRIMA (PRELUDE) · ADELITA (MAZURKA) · Francisco Tarrega

DANZA ESPANOLA No 5 (PLAYERA) · Enrique Granados · LEYENDA · Isaac Albeniz

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The art of the Trouvères from Northern France, represented here with a short composition by Adam de la Halle, should not be confused with the art of the Troubadours which was developed in Provence and in the northeastern principalities of Spain. Although the melodies of the Trouvères were all monophonic in character, the same as the Troubadours, the melodies show a greater emphasis on form structure and some of their musical forms proved of long lasting importance in the development of Western European music.

Come With Me, My Giselle

*Trans. and arranged by
Albert Valdes Blain*

ADAM DE LA HALLE
(ca. 1230 - 1287)

C II

FINE

D.C. at Fine

Entire Contents:

Entire Contents.
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The lute and its literature have played a most important role in the development of European instrumental music. Italy's golden age of lute playing which lasted through the 16th century produced a number of excellent collections consisting of dance tunes, fantasias, and arrangements of vocal music. Oscar Chilesotti (1848-1916) an Italian musicologist transcribed the ancient lute tablature into modern notation. I have chosen six, popular, and anonymous lute pieces from the transcriptions of this noted scholar.

Six Lute Pieces Of The Renaissance

Edited and fingered by

Albert Valdes Blain

ANON.

Andante ⑥ = D

ANON.

Allegro ⑥ : D

ANON.

Allegretto ⑥ = D

8

ANON.

Moderato ⑥=D $\frac{4}{4}$ C II

17

Moderato ⑥ = D

ANON.

1. C V.....

5

1. C III

2. C 3.....

a tempo

f p

p

rit. *f p*

con calma e dolce ⑥

tempo

rit.

ritardando

1.

2.

poco rit.

molto rit.

ANON.

Allegro ⑥ = D

6

molto rit.

4 2 1 2 0 1

1 0 2 1 0 2 1

2 1 2 0 1 2 0

4 2 0 1 2 0

2 1 0 1 2 0

4 2 0 1 2 0

3 2 1 0 1 2 0

1 0 2 1 0 2 1

2 1 0 1 2 0

1 2 4 1 2 4

Harm VII Harm V Harm VII Harm XII

John Dowland «whose touch upon the lute did ravish human sense» was the greatest lutenist of his day. The most extensive and serious of his compositions included in the Lachrimae or Seaven Tears was a slow pavane entitled «Semper Dowland, Semper Dolens», translated roughly this means John Dowland is always sad. An Unnamed Piece appears to be an Almand. The lack of title would indicate the equal lack of a patron or occasion for which it was especially composed.

An Unnamed Piece

Trans. by Albert Valdes Blain

JOHN DOWLAND
(1562-1626)

Allegro 6: D

Pavane

Trans. by Albert Valdes Blain

(Semper Dowland Semper dolens)

JOHN DOWLAND
(1562-1626)

C V..... C VII..... ④

C V..... C VI..... 1/2 C VII C III C V..... C VIII..... C V.....

C VI..... C III 1/2 C I..... 1/2 C V.....

C V.....

C V..... C III..... C V..... C V.....

C V..... C III.....

C III..... C II.....

C III..... C III.....

Johann Sebastian Bach is said to have written four suites for lute, but of all the group of pieces which Bach might possibly have composed for the lute, the Little Prelude in C Minor is one which can be definitely ascribed to that instrument. The Allemande, also ascribed to the lute, is from the Lautensuite No 1 in E Minor; the Sarabarde is a transcription from the Partita No 1 for solo violin; the Bourrée is the fifth movement of the Lautensuite No 1 in E. Minor.

Prelude For Lute

*Edited and fingered by
Albert Valdes Blain*

JOHANN SEBASTIAN BACH
(1685-1750)

The music is in 2/4 time, C minor. It consists of 12 staves of lute tablature with fingerings and strumming patterns. The tablature uses a standard 6-string lute tuning (EADGBE). The music is divided into sections C I, Bar, C II, and C III, indicated by labels and dotted lines.

Sheet music for a solo instrument, likely a harp, featuring 12 staves of music. The staves are labeled with Roman numerals: C V, C VII, C VII, C IX, C VIII, C V, C V, C II, C VII, C V, C I, and C II. The music includes dynamic markings like 'p' and 'f', and various note heads with numbers and rests.

1. C V: Measures 1-2. Chords: C V, C V. Measure 3: Chord C VII (3).

2. C VII: Measures 4-5. Chords: C VII, C VII. Measure 6: Chord C VII (4).

3. C VII: Measures 7-8. Chords: C VII, C VII. Measure 9: Chord C VII (4).

4. C IX: Measures 10-11. Chords: C IX, C IX. Measure 12: Chord C VIII (5).

5. C VIII: Measures 13-14. Chords: C VIII, C VIII. Measure 15: Chord C VII (4).

6. C V: Measures 16-17. Chords: C V, C V. Measure 18: Chord C VII (4).

7. C V: Measures 19-20. Chords: C V, C V. Measure 21: Chord C VII (4).

8. C II: Measures 22-23. Chords: C II, C II. Measure 24: Chord C VII (4).

9. C VII: Measures 25-26. Chords: C VII, C VII. Measure 27: Chord C VII (4).

10. C V: Measures 28-29. Chords: C V, C V. Measure 30: Chord C VII (4).

11. C I: Measures 31-32. Chords: C I, C I. Measure 33: Chord C II (8).

12. C II: Measures 34-35. Chords: C II, C II. Measure 36: Chord C II (8).

Allemande

Edited and fingered by

Albert Valdes Blain

JOHANN SEBASTIAN BACH

(1685 - 1750)

The image shows a page of musical notation for piano, consisting of ten staves. The notation is highly complex and rhythmic, featuring sixteenth-note patterns and various rests. The music is divided into measures by vertical bar lines. Above the staves, there are labels indicating time signatures and key changes, such as C IV, C V, C III, C VI, C VII, C IV, C V, C II, C III, C II, C VI, C VII, C IV, C V, C VII, C II, and C II. The music is written in a treble clef and includes various rests and dynamic markings.

Sarabande

Trans. by Albert Valdes Blain

JOHANN SEBASTIAN BACH
(1685 - 1750)

The music is divided into sections labeled C II, C VI, C IV, and C II. The notation includes various弓 (bowed) and plucked (pizzicato) strokes, with fingerings (1-6) and dynamic markings (p, Tr). Measure numbers are indicated above the staves.

Bourrée

*Edited and fingered by
Albert Valdes Blain*

JOHANN SEBASTIAN BACH

(1685 - 1750)

The operas of Alessandro Scarlatti have assured him a place amongst the most important composers. His instrumental music, perhaps equally beautiful, rarely receives much attention. This Gavotte and three other pieces which form part of a suite, were discovered about thirty years ago in the Naples Conservatoire. Although these compositions were written originally for the keyboard, contemporary guitar music draws, by means of transcriptions, on the wealth of fine music written for the piano and other string instruments.

Trans. by Albert Valdes Blain

Allegretto (6 : D)

Gavotte

ALESSANDRO SCARLATTI
(1660-1725)

The sheet music for the Gavotte by Alessandro Scarlatti is a transcription for guitar, featuring 14 staves of tablature. The music is in 6:4 time, D major. Key changes are indicated by labels such as C II, C III, C IV, C V, and CI. The tablature shows the left-hand fingers (1, 2, 3, 4) and the right-hand strumming pattern. The music concludes with a 'FINE' and ends with 'D. C. al Fine'.

When Mauro Giuliani died in 1840, the English music press said, «In him the world of the guitar player lost their idol, but the compositions he has left behind are a rich legacy to which the present and future generations will, we have no doubt, pay every homage of respect and admiration». I wholeheartedly agree. The Scherzo comes from a group of pieces entitled «Giulianate» opus 148 published in Milan in the year 1820.

Scherzo

*Edited and fingered by
Albert Valdes Blain*

MAURO GIULIANI (1780 - 1840)

Allegro

Sheet music for a solo instrument, likely a flute, featuring ten staves of music with various dynamics, articulations, and performance instructions. The music is in common time and consists of ten staves. The instrumentation includes a solo instrument (likely flute) and a piano.

Staff 1: Dynamics: f , $f\overline{p}$, \overline{p} , \overline{p} . Articulations: $\textcircled{1}$, $\textcircled{2}$, $\textcircled{3}$. Performance instruction: $\frac{1}{2} \text{ C II}$.

Staff 2: Dynamics: $f\overline{p}$, sf , \overline{p} . Articulations: $\textcircled{1}$, $\textcircled{2}$, $\textcircled{3}$.

Staff 3: Dynamics: \overline{p} , \overline{p} . Articulations: $\textcircled{1}$, $\textcircled{2}$, $\textcircled{3}$. Performance instruction: C II .

Staff 4: Dynamics: $mf\overline{p}$, \overline{p} . Articulations: $\textcircled{1}$, $\textcircled{2}$, $\textcircled{3}$. Performance instruction: C II .

Staff 5: Dynamics: \overline{p} , \overline{p} , \overline{p} , \overline{p} . Articulations: $\textcircled{1}$, $\textcircled{2}$, $\textcircled{3}$. Performance instruction: $f\overline{p}$, *poco a*.

Staff 6: Dynamics: \overline{p} , \overline{p} , \overline{p} , \overline{p} . Articulations: $\textcircled{1}$, $\textcircled{2}$, $\textcircled{3}$. Performance instruction: *poco diminuendo*.

Staff 7: Dynamics: ff , \overline{p} , \overline{p} , \overline{p} , \overline{p} . Articulations: $\textcircled{1}$, $\textcircled{2}$, $\textcircled{3}$. Performance instruction: sf .

Staff 8: Dynamics: \overline{p} , \overline{p} , \overline{p} , \overline{p} , \overline{p} . Articulations: $\textcircled{1}$, $\textcircled{2}$, $\textcircled{3}$. Performance instruction: sf .

Staff 9: Dynamics: \overline{p} , \overline{p} , \overline{p} , \overline{p} , \overline{p} . Articulations: $\textcircled{1}$, $\textcircled{2}$, $\textcircled{3}$. Performance instruction: sf .

Staff 10: Dynamics: p . Articulations: $\textcircled{1}$, $\textcircled{2}$, $\textcircled{3}$. Performance instruction: *D.C. al Fine*.

The famous French musicologist Fêtes after hearing Fernando Sor play, was moved to call him «The Beethoven of the guitar». Born in Barcelona in 1778, Sor was active in Paris and from 1812 in London where he made the guitar fashionable, appearing as soloist with the Philharmonic Society. His compositions, particularly his concert studies form an indispensable part of the classic guitarists repertoire. I have chosen two little known works which show Sor's delightful style of writing.

*Edited and fingered by
Albert Valdes Blain*

Andantino

FERNANDO SOR
(1778-1839)

(6) = D

1/2 C V.....

1/2 C III.....

C III.....

C II 1/2 C V

1/2 C V.....

1/2 C III.....

C III.....

C I.....

C V.....

C III.....

C V.....

C VI.....

C VII.....

C VIII.....

1/2 C III.....

rit.

FINE

C VII.....

1. 2.

2.

C VII

espressivo

1. 2.

2.

3.

rit.

2.

1/2 C II

2.

1.

2.

3.

rit.

D. C. al Fine

18 Variations On A French Theme

FERNANDO SUR
(1778 - 1839)Edited and fingered by
Albert Valdes Blain

Allegretto ⑥ : D

THEME

VAR. I

C VII.....

1 C II.....

VAR. IV

21

1/2 C VII

2 3

2 4

1/2 C II

Harm a

Natural sounds

Harmonics

The musical score consists of six staves of music for a wind instrument. The first five staves are in common time (indicated by a 'C') and the last staff is in 6/8 time (indicated by a '6/8'). The key signature is one sharp (F#). The music is divided into measures by vertical bar lines. The first five staves begin with a dynamic 'p' (piano). The first staff has a '2' and '3' above the staff, and the second staff has a '2' and '3' below the staff. The third staff has a '2' and '4' above the staff, and the fourth staff has a '2' and '4' below the staff. The fifth staff has a '1/2 C II' label above it. The sixth staff begins with a dynamic 'f' (forte). The score includes several performance instructions: 'Natural sounds' above the fifth staff, 'Harm a' (harmonics) above the sixth staff, and 'Harmonics' above the last staff. The music features various note heads, stems, and rests, with some notes having diagonal lines through them. Measures 1-5 of the first staff begin with a bass note, while measures 6-10 begin with a treble note. Measures 1-5 of the second staff begin with a treble note, while measures 6-10 begin with a bass note. Measures 1-5 of the third staff begin with a bass note, while measures 6-10 begin with a treble note. Measures 1-5 of the fourth staff begin with a treble note, while measures 6-10 begin with a bass note. Measures 1-5 of the fifth staff begin with a bass note, while measures 6-10 begin with a treble note. Measures 1-5 of the sixth staff begin with a treble note, while measures 6-10 begin with a bass note.

When the eminent guitarist Andres Segovia was asked what thoughts he had about Francisco Tárrega, his eyes turned upward and he said, «Gentlemen, you are referring to the saint of the classic guitar». Tárrega resurrected the older music of his instrument, wrote volumes of studies for new techniques, and influenced generations of guitarists to the present day. Tárrega was a scholar who looked back to the era of counterpoint for the guitars true worth. Lagrima and Adelita, together with the famous tremolo study «Recuerdos de la Alhambra» are probably his most performed and popular compositions.

Lágrima

*Edited and fingered by
Albert Valdes Blain*

PRELUDE

FRANCISCO TÁRREGA
(1854 - 1909)

Andante

The sheet music for 'Lágrima' consists of ten staves of guitar notation. The first staff begins with a treble clef, a key signature of three sharps, and a 3/4 time signature. The music is divided into four sections, each starting with a different section label (C IX, C VII, C II, C III) above the staff. The sections are connected by a dashed line. The first section, C IX, starts with a treble clef, a key signature of three sharps, and a 3/4 time signature. The second section, C VII, starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. The third section, C II, starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. The fourth section, C III, starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. The music continues in a repeating pattern of C II and C VII sections. The notation includes various fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34) and dynamic markings (p, f, m, i, s, z, etc.). The music is in 3/4 time throughout.

Adelita

MAZURKA

Edited and fingered by
Albert Valdes BlainFRANCISCO TÁRREGA
(1852 - 1909)

Sheet music for Mazurka by Francisco Tárrega, edited by Albert Valdes Blain. The music is arranged for guitar and consists of eight staves of musical notation. The staves are in common time and use a treble clef. Fingerings are indicated above the notes, and dynamic markings like 'p' (piano) and 'a tempo' are included. The key signature changes throughout the piece, with labels for 'C VII', 'C IV', 'C VIII', and 'C VII' appearing above the staves. The piece concludes with a final section in 'C VII'.

Romance For Guitar

Edited and fingered by
Albert Valdes Blain

ANON.

(SPAIN - circa 1930)

The music is arranged in 12 staves, each consisting of a treble clef, a key signature of one sharp, and a common time signature. The first staff begins with a dynamic of p . Fingerings are indicated above the notes, such as '1', '2', '3', '4', and '5'. The music includes several changes in key and mode, marked by labels: 'C VII' (C major), 'C IX' (C major), 'C V' (C major), 'B' (B major), 'C II' (C major), '1.', '2.', 'C III' (C major), 'C IX' (C major), 'C VI' (C major), 'C V' (C major), 'C II' (C major), '1.', and '2.'. The piece ends with a 'FINE' and two endings, '1.' and '2.'

Enrique Granados y Campiña, the son of an Army officer was born in Lerida, Spain in 1867. From 1889, Granados made his home in Barcelona, giving recitals in Spain and Paris earning high repute as a piano teacher and as a composer. His finest and most effective compositions were drawn from his fascination for Andalusian guitar music. The Dance No. 5 - also known as Andalusa or Playera - made him famous.

Danza Espanola No. 5

PLAYERA

ENRIQUE GRANADOS
(1867 - 1916)

Trans. by Albert Valdes Blain

Andante quasi Allegretto

Sheet music for Danza Espanola No. 5, Playera, by Enrique Granados. The music is in 6/8 time, treble clef, and consists of 12 staves of musical notation. The notation includes various rhythmic patterns, dynamic markings (e.g., *p*, *f*, *sforzando*), and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8). The piece is divided into sections labeled C VII, C IX, C X, C III, 1/2 C II, 1/2 C V, and C IX. The final section is marked "espressivo" and "Harm. 7".

11

12

13

14

15

ff

p

marcato

p

espressivo

Harm.

espressivo

Harm.

Harm.7

a tempo

Harm.7

rit.

Andante

27

Andante

C II.....

espressivo

C VII

C VII

melody in octave Harmonics

C II

Natural sounds

C VII

C II

Harm. 12

rit. molto morendo

Repeat from \mathbb{F} to \mathbb{G} then continue

Harm.

Like Granados, Albeniz was born in Catalonia, both were famed as virtuoso pianists and as interpreters of their compositions for piano, and both drew their great inspiration from Andalusian folk music. Taking the guitar as his instrumental model, Albeniz achieved a stylization of the Spanish traditional idiom which gives the impression of spontaneous improvisation, the basic emotional ingredient of Flamenco music. Leyenda is a part of a suite Espagnole for piano.

Leyenda

ISAAC ALBÉNIZ
(1860 - 1909)

Trans. by Albert Valdes Blain

Allegro

Sheet music for a solo instrument, likely guitar, featuring 12 staves of musical notation. The music is in common time and consists of six measures per staff. The key signature is one sharp (F#). The notation includes various note heads (solid black, open, and with dots), slurs, and grace notes. Fingerings are indicated by numbers (0, 1, 2, 3, 4, 5, 6) above or below the notes. Chord labels 'C VII' and 'C VIII' are placed above certain staves. Dynamic markings like 'p' (piano), 'm' (mezzo-forte), and 'i' (indicated by a vertical line) are also present. Measure numbers (6, 7, 8, 9, 10, 11) are placed below the staves to mark the progression of the piece.

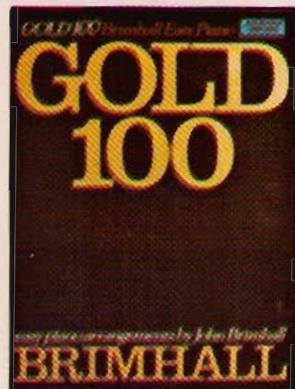
C VII

The sheet music consists of ten staves of musical notation for a solo instrument, likely a flute. The music is in common time (indicated by 'C') and is written in treble clef. The key signature is one sharp (F#). The notation includes various note heads (circles, squares, triangles) and stems, with fingerings indicated by numbers (1, 2, 3, 4, 5, 6, 7, 8) above or below the notes. Performance instructions such as 'rit.' (ritardando) and 'C II' (change of mode) are also present. The music is divided into measures by vertical bar lines.

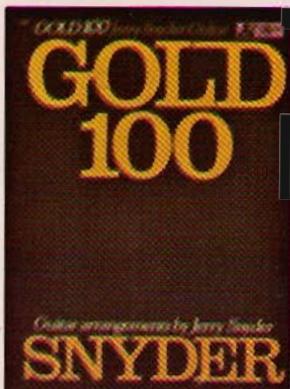


ALBERT VALDES BLAIN —Distinguished concert artist and teacher of the classic guitar was born in Havana, Cuba and studied at the Greenwich House and the Juilliard School of Music in New York City. Early guitar studies were with the Uruguayan concert guitarist Julio Martinez Oyanguren and later with the eminent virtuoso Andres Segovia in Siena, Italy. Since his 1941 debut in Carnegie Recital Hall, Mr. Valdes Blain has given numerous recitals throughout the United States and Canada and has played on many radio and television programs. Mr. Valdes Blain has taught the classic guitar at the Greenwich House Music School, the Brooklyn Conservatory of Music, the Allens Lane Art Center in Philadelphia. He has recently been named Professor of the guitar at the New York College of Music, one of the few institutions in the United States offering an accredited degree course to guitarists.

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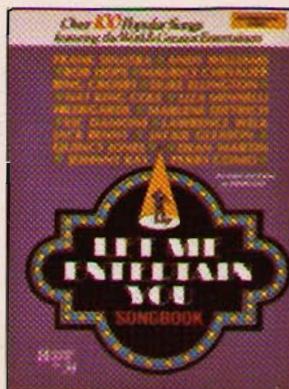
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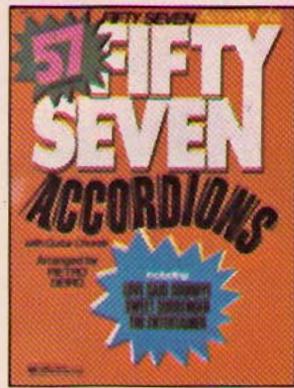
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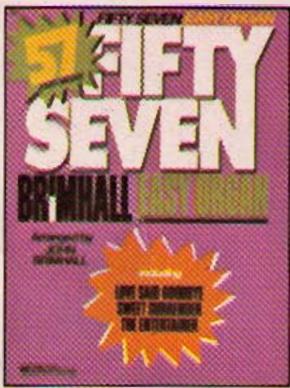
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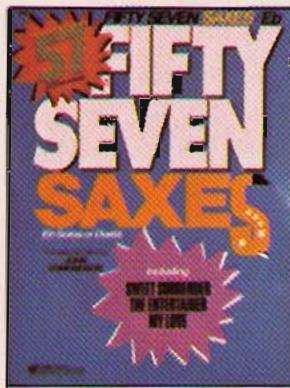
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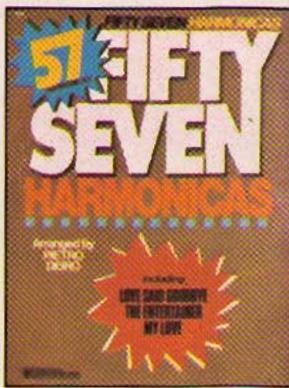
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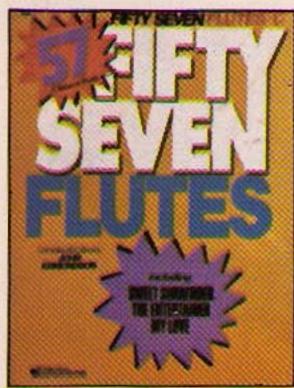
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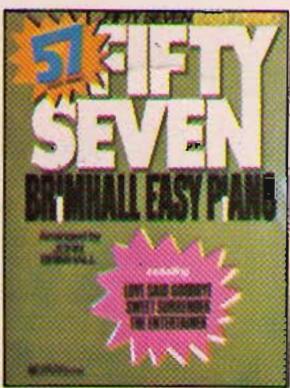
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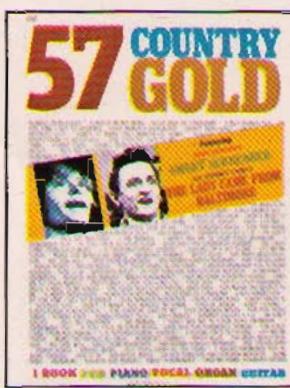
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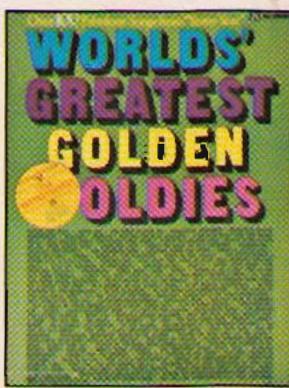
57 FLUTES. Solos and Duets. Contents include: Sweet Surrender, Love Theme from The Godfather, The Entertainer, Ding Dong Ding Dong, It's Impossible, Sally G, Mandy, Theme from Godfather II, and Try To Remember. O022 / \$3.45



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